ASIFA EAST CHAPTER MAILER

Asifa east
The International Animated Film Society

January 1998

We cordially invite you to a

MAD MONSTER PARTY

Your Host:
Don Duga

Fri., Jan. 16, 1998.
Tisch School of the Arts
N Y U

721 B'way (cnr. B'way & Waverly) Rm 006

6.30pm

For more about the 1967 Rankin/Bass stop-motion feature, see p. 7

Letter from the President

Linda Simensky

Greetings from the South. I just survived my third southern Christmas. As usual, I avoided as much merriment as I could (although I did watch a lot of Christmas specials.)

And once again, it had been fairly warm for December, so I have bragging rights for next year, when I will go on about the 55 degree Christmas (although I did not stand outside in shorts this year.)

This weather also helped keep the number of Christmas sweaters at a minimum. This phenomenon is one I don't recall up north. It involves the wearing of some of the strangest looking red and green sweaters with Christmas symbols either knitted onto the front, or actual little things sewn onto the sweater. Sometimes gold is worked in. I guess the motto is "the more garish, the better." And since these sweaters have about a three week window of opportunity, you see a lot of them all at once. I don't dare ask about them, since I never know who is going to show up the next day wearing one.

> "This past year, Atlanta developed an actual animation scene. **Primal Screen** moved from North Carolina with a big staff of animators."

One of the more interesting things going on in Atlanta is that there is an actual animation scene now. Until recently, Atlanta's animation scene was just Crawford's animation division, Design Efx, who do mostly commercials, and a few smaller (two-person) companies, as well as one or two CD-ROM companies. And of course Clay Croker, the guy who animates *Space Ghost*.

Within the past year, a small company called Primal Screen has moved from North Carolina to Atlanta. They have done a lot of work for Cartoon Network, mostly in the form of on-air promotional pieces. If you have watched the channel, you would recognize their Shaggy-Droopy *Pulp Fiction* spot, but they are mostly doing 2-D now—a lot of it. And suddenly, they have a big staff of animators. Amazing!

I also noticed at a recent meeting that Cartoon Network seems to be comprised of former New Yorkers. A couple of people I worked with in NY have moved down here recently, and the staff feels like one I might have worked with in NY. In fact, I have worked with some of them before.

For instance, Dea Connick Perez has moved down to Atlanta to become director of programming, my old job. It's a thrill for me. She started at Nickelodeon about three weeks after I did in 1986, back when I was in programming and she was in the traffic department (she scheduled the commercials, I scheduled everything else.) She eventually moved into the acquisitions department, and I helped start the animation department, and we continued working together. She was even in Annecy with me in 1995. Now we are both at Cartoon Network. It's fun having someone around that I share a long history with, someone who remembers some of the funny, ridiculous stuff we used to do, and will corroborate when necessary in the telling of an unbelievable story.

On the other hand, an old friend of mine from high school also just moved down here, but that's going back a little too far. She remembers a little too much, like how badly I played the flute, and how I struggled through animating ten seconds of film for my filmmaking class—and we all know where that got me.

Anyway, I am celebrating the new year by finding the oldest unread entertainment magazines I can find in the piles of magazines all over my house, and looking to see how inaccurate their predictions were. Best goof so far—Entertainment Weekly gave "Showgirls" a decent grade. Go figure. Anyway, happy new year.

ASIFA-East
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a program of the New York Foundation for the Arts

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Questions about ASIFA-East's annual April **film festival**, or any other ASIFA related questions, should be addressed to **Linda Simensky** at **404 885 0821**

Boston A TO Z Update

Steve Subotnick's annual column about doings of animators in and around Boston from A to Z (or, in this case, Andersen to Zammarchi)

Andersen. Several generations learned animation at her knee. Many animators completed their education as students in the Animation Department she built. Yvonne Andersen's career, from Provincetown gallery owner to Yellow Ball workshop founder to Rhode Island School of Design professor, was detailed in the March 1997 Animation World Magazine article, *Profile of a Pioneer*, by Wendy Jackson, editor of that online publication. You can find it in AWN's back issue "vault" at **www.awn.com**.

Yvonne was invited to Greensboro, NC to judge the 1997 **Carolina Film and Video Festival**. *We Will Live Forever*, based on a poem by her husband Dominic Falcone, won the Grand Prize there last year. A more recent collaboration: *I Never Sleep*, a book of Falcone's collected poems, illustrated by Andersen and others.

Back in their beatnik days, the couple opened Provincetown's Sun Gallery, where they gave many young artists their start, including Red Grooms. Andersen ended April by lecturing on *The Early Red Grooms* at the Cape Museum of Fine Arts in Dennis, Massachusetts as part of their month-long Grooms exhibition. She also showed films she made with Red, including *Spaghetti Trouble*, *Meow, Meow*, and *Fat Feet.*

October: At the first International Student Animation Festival in Ottawa Andersen and Falcone found that animated films from students in their old Yellow Ball Workshops formed an important part of the children's program. Yvonne will be on sabbatical from RISD till February, when she will return to teach Introductory Film Animation and Film Special Effects. Till then, she'll be teaching herself Photoshop and Director and working on her own personal film.

Aqua. Karen Aqua recently premiered *Ground Zero/Sacred Ground* at Boston's Museum of Fine Arts. The nine-minute study in cultural contrasts explores the curious juxtaposition of the sites of an ancient Native American petroglyph and the world's first atomic blast in south central New Mexico. Karen is currently working on three new pieces for Sesame Street (two alphabets and a piece on rhythm). She spent September at Northern California Djerassi Resident Artist's Program working on a series of pastels. Karen's husband, composer Ken Field, will be joining her at the Alfred University to teach a five week workshop on animation and soundtracks.

Johnson. Flip Johnson continues working on a new project funded by an NEA grant and a Guggenheim Fellowship.

Kocol. Animator and still photographer Mary Kocol is completing her new film, *My Father's Story* and expects to release it in the Spring of 1998. This film received grant support from the Somerville Arts Council and the LEF Foundation.

Kravitz. Amy Kravitz continues to teach at RISD. Her work was screened at the Washington, DC Jewish Film Festival in December and the Fantoche Festival in September. She completed animation for Olive Jar's P-30 spot in July.

Lamb. Derek Lamb continues his work on UNICEF's 13-film series about **Meena,** the spirited South Asian girl, who fights for better health and education and against outmoded conventions that hold women back. Working with Ram Mohan studio in Bombay, India, Lamb begins a second **Adventures of Meena** series in 1998. Derek and Pierre Courte-Cohl are currently presenting a program about Pierre's famous grandfather, pioneer animator Emil Cohl, based on research Derek originally did for John Halas.(Halas died before a film about Cohl could be produced.)

Olive Jar. This Boston studio has been very busy this year, producing commercial spots for such clients as Samsung and Coca-Cola. *Television*, a **Bryan Papciak**-directed spot for Samsung, won awards in Korea. Its custom-designed cast of armatured puppets replicated the look of traditional Korean rice paper dolls. Olive Jar recently received Animation Magazine's Anicom Award for their ESPN Winter X Games spot, *Top Hat*, directed by **Flip Johnson**. In this ad, happy little animals and a snowman, all express their glee by singing and dancing in their top hats. Their joy is interrupted by two extreme snowboarders who blow over the animals and pulverize the snowman. At the World Animation Celebration Olive Jar's *Experimental V.04* won for Best Showreel; *Garbage Face* for Best PSA. Annecy recognized four spots in the Advertising category.

Subotnick. In the Spring, Steve Subotnick presented his films at the University of Rhode Island as part of their Honors Colloquium, *Moving Images*, during an evening program called, *The Other Envelope, Please–Experimenting With Moving Images*. In July, Steve directed a Coca-Cola commercial, *P-30*, for Olive Jar Studio in Boston. The commercial uses a combination of dimensional and replacement techniques to create a surreal city brought to life by a new Coke product. The commercial was aired in Brazil starting in September. Steve's last personal film, *The Devil's Book* has been screened in various festival programs around the world and was acquired for the Donnell Media Center's permanent collection. Steve is completing a new personal film, *Hairyman*, an animation loosely inspired by Southern folktales. The film employs several animation styles including sequences made up of dry-point etchings. He continues teaching Advanced Animation courses at RISD.

Zammarchi. Julie Zammarchi began teaching Character Animation at RISD in September. She will be directing a team of students in a joint project with the city of Providence, Rhode Island School of Design, and the EPA to produce 4 public service announcements in Jan. '98.

Forbidden Animation

Censored Cartoons and Blacklisted Animators in America

Karl F. Cohen
McFarland, Jefferson, NC 1997

reviewed by Howard Beckerman

Cartoons have not always been readily accepted. Animated films, like movies in general, have long been criticized for content; perceived to be too violent, too blasphemous, too sexual, too racist or just too lowbrow. My earliest experience with such opinions occurred after a school auditorium screening that included Ub Iwerks' color short from an earlier decade, Mary's Little Lamb. My 4th grade teacher, Miss McGreevey, stated her disapproval very clearly. She thought it was unnecessarily frivolous and, I guess, lacking in substantive educational value. She was right about that, but I bet it was the portrayal of Mary's schoolteacher that disturbed her most, considering, that Iwerk's cartoon pedagogue looked a lot like Miss McGreevey.

Karl Cohen, a prime shaper of ASIFA-San Francisco and a persistent delver into the history of animation, most notably its relationship to television, has explored the nature of censorship and cartoons and offers his findings in the 230 pages of Forbidden Animation. Cohen includes examples from theatrical shorts, features, independent films, wartime subjects and television shows, elements of which raised eyebrows, blood pressure or the indignation of various guardians of the public morality. What would Miss McGreevey's response have been to Betty Boop's exposed thigh and its encircling garter or Mickey Mouse swinging a cat by the tail or a bevy of topless Silly Symphony mermaids? Probably much like the action groups that have attacked filmmakers since the dawn of movies—and still do—with a call for limits and censorship of ideas.

Most of the concern is about what's proper for children, arguably an important consideration, but is a yellow Tweety Bird any less naked than the original pink Tweety the censors had objected to? Mature audiences have equally been denied the opportunity to view films through the intercession of official watchdogs of public taste. Examples range from Japanese Anime, which has yet to enter mainstream distribution here and Ralph Bakshi's Coonskin, which was pulled from theaters but surfaced years later on videocassettes, its name changed to Streetfight. Cartoon makers have frequently pointed out that their humor, while visually appealing to kids, included gags slanted towards adults, a device that is sure to keep the bluenoses tuned to their sets.

Forbidden Animation holds a mirror to the medium for a reflection of the place of cartoons in the continuing American cultural wars. It's not just about furtive animators sketching naughty bits in cartoons or about replaying turn-of-the-century ethnic humor that once rocked vaudeville stalls, but which is decidedly embarrassing today. A lengthy chapter examines a low point in our history, the blacklisting of artists and filmmakers in the 1950s because of real or imagined political affiliation. The red-hunting tactics of the House Committee on Un-American Activities and the subsequent bias against individuals that cost them their livelihoods and careers has been documented elsewhere but with scant reference to the animation field. Cohen reveals the extent of the blacklisting in cartoonland, shows its effects on individuals and suggests its repercussions on the course of animation history. Forbidden Animation is informative, interesting and worth reading in these politically correct times.

Our goal is to help animation writers move forward in their writing and in their careers.The group provides constructive criticism and discussion of career issues in

Women in Animation Writers Workshop

an atmosphere of support, stimulation, and fun. Open to animation writers of all disciplines. For the date and location of the next meeting, or to get more information, call Marcie Selsberg at 201 947 3635.

For the Love of Prague

Animator **Gene Deitch** recounts his peculiar career behind the Iron Curtain in self-published memoir

Prague Pragma Press

An email from famed animator Gene Deitsch about how to order a copy of the autobiographical book he's just published.

Here at last! **For The Love Of Prague**. My book has been three years in writing and writhing, and has finally been kissed by the Prague Pragma printing presses. It is now a real book!

Many people have helped me with comments and corrections, and they have all been sent free copies of course, but I now have a list of over 100 requests for copies! I am in the embarrassing position of having to ask my friends and relatives to come across, to cover my costs.

The book has 312 pages, nicely printed. Many of the photos are in color. The text is the whole shmear—answering all of the questions I have been asked over the years. It's about how I came to be the only American to live in communist Czechoslovakia continuously for 30 years, without ever being under control of the government. How I got away with this is all told in the book; how life really was here under communism, with all real names and places—lots of juicy personal stuff, which my wife violently objects to—stuff never printed before anywhere else!

I can get copies at cost, and airmail them to you, including nice padded envelopes personally licked by me, all for a grand total of 15 bucks each in USA money.

If you are really dying to have this book, (and why not?) just send me a check for $15, and a copy of my book is yours, personally autographed upon request. If for any reason you are not entirely satisfied with this book you can toss it in the wastebasket, but don't expect your money back! And hell, if your check bounces I won't expect the book back!

What more could you possibly ask?

Regards,
Gene Deitch
Mostecka 273/B CZ-118 00 Prague 1
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All-Encompassing Hubley

Film Retrospective, Gallery Exhibit run Jan. 16-Feb.1

Compiled by Anne Bobroff-Hajal

"For over forty years," writes animation historian John Canemaker, "John and Faith Hubley have broadened the emotional, psychological, and artistic perimeters of animation.... The narrative content of their films focuses on challenging subject matter and topics that are rarely dealt with in traditional animated fare, including child development, the relationship between the sexes, overpopulation, death and re-birth, war, pollution, mythology, life in the universe, and human potential."

From January 16 to Feb. 1, 1998 the Museum of Modern Art will screen more than fifty films made by the celebrated couple and their daughter Emily. An extensive collection of original Hubley art donated to MOMA by Faith has been on exhibit there since Dec. 19.

John and Faith made 22 films in 22 years working together. When her husband died in 1977, Faith forged an equally long-lived artistic partnership with her daughter. In addition to creating her own animations, Emily has worked on every one of Faith's subsequent films—inking, painting, and associate producing. "I'm good at serving Faith's vision," Emily says. "I love the way she sees things."

Mary Corliss, the retrospective's Assistant Curator sees their works as "sophisticated and enchanting social fables, visualized in a vivid, impressionistic style, liberated... from the prevailing mode of representational drawing and rowdy humor." Although rooted in character animation (John learned his craft at Disney in the late 1930s), Hubley Studio works employ a vibrant, luminous style, influenced by Picasso, Matisse, Klee, and Miró. The animation is fluid and enigmatic, with an air of spontaneity and improvisation that is joyously entertaining, even when the subject matter is serious.

Canemaker also notes playfulness in the Hubley approach to film sound. Off-the-cuff conversations...two generations of Hubley children telling stories and free-associating into the family tape recorder. Compositions written (or improvised) by jazz greats Dizzy Gillespie, Benny Carter, Ella Fitzgerald, and Quincy Jones. Scores by Don Christensen, William Russo, and Elizabeth Swados. Emily's most recent films include original music by sister Georgia Hubley and Ira Kaplan of the rock band Yo La Tengo.

The latest works to be shown at MOMA will be Faith's **My Universe Inside Out** and Emily's **One Self:Fish/Girl**.

John Canemaker calls My Universe Inside Out "an extraordinary film autobiography. At once a culmination of both her art and her life, it is a candid distillation of a difficult childhood, the tragic loss of her husband, her battle with breast cancer, and the struggles of a fiercely independent artist to survive. Told mainly through imaginative, free flowing imagery—a Chagall/Klee-like moving canvas - Faith's story is augmented by the elegantly simple voice-over monologue she reads. The film is deeply moving because of its unblinking personal candor. It is also joy-filled."

Fest at Museum of Modern Art

Emily's inspiration for One **Self:Fish/Girl**: "Moved, in part, by the joyous experience of watching the spunky self-assuredness of my children, I undertook to trace back how and when my own such inner security became diluted and changed by life." The film's visuals vary in technique in order to require each viewer to interpret his / her own story. The use of text on screen is intended to develop a kind of parallel story-telling, depicting the layered experience of remembering events from more than one point in time. Art from the film will also be shown from Jan. 13 through 24 at the Simon Gallery, 48 Bank Street, in Morristown, NJ (973) 538-5456.

Regarding the fierce family commitment to independent filmmaking, Faith once noted that "if you are to grow, stay alive, remain sensitive, and valid, you have to keep working seriously. If your value in life is to be always doing what comes along, you are abandoning your responsibility as an artist."

Art of the Hubleys
Jan 16-Feb1, 1998
Roy and Niuta Titus Theater 2

Friday, January 16

Program 1, 6:00 — Introduced by Faith Hubley
- Skydance
- Zuckerlandt
- Time of the Angels
- The Hole
- Cloudland
- Tender Game

Program 2, 8:00 — Introduced by Faith Hubley
- Rainbows of Hawaii
- Windy Day
- Beyond the Shadow Place
- Eggs
- Seers and Clowns
- My Universe Inside Out

Saturday, January 17

Program 3, 6:00 — Introduced by Emily Hubley
- Woman to Woman
- The Girl with Her Head Coming Off
- Emergence of Eunice
- Delivery Man
- One Self: Fish/Girl
- The Tower
- Blake Ball
- Enough
- Her Grandmother's Gift

Program 4, 5:00
- People People People
- The Cosmic Eye

Sunday, January 18

Program 5, 1:00
- Hello
- Tall Time Tales
- Of Stars and Men

Program 6, 3:00
- Enter Life
- Everybody Rides the Carousel

Monday, January 19

1:00 — Program 3. See Saturday, January 17, 2:30

3:00 — Program 4. See Saturday, January 17, 5:00

Program 7, 5:00
- Whither Weather
- The Hat
- Date with Dizzy
- Harlem Wednesday
- Starlore
- Dig
- Upside Down

Friday, January 23

6:00 — Program 7. See Saturday, January 17, 2:30

8:00 — Program 4. See Saturday, January 17, 5:00

Saturday, January 24

Program 8, 2:30
- Adventures of an Amazonia
- Moonbird
- Second Chance: Sea
- A Doonesbury Special
- Step by Step
- Of Men and Demons

Program 9, 5:00
- Children of the Sun
- The Big Bang and Other Creation Myths
- Cockaboody
- Who Am I?
- The Cruise
- Tijuana Brass/Double Feature
- Urbanissimo
- WOW (Women of the World)
- Voyage to Next

Sunday Jan 25	1:00	Program 7
	3:00	Program 5
Friday Jan 30	6:00	Program 8
	8:00	Program 3
Saturday Jan 31	2:30	Program 6
	5:00	Program 9
Saturday Feb 1	1:00	Program 1
	3:00	Program 2

Notes on this month's screening

J. Matthew Brauer & Mark Segall

Mad Monster Party

Jack Davis illustration.

Don Duga presents the Rankin/Bass Studio's 1967 stop-motion feature

If you've seen *The Little Drummer Boy*, *Rudolf the Reindeer*, and *Frosty the Snowman* you're familiar with the work of Arthur Rankin and Jules Bass. These prolific makers of classic television specials have only recently been given credit for their impact on pop-culture and the work of today's animators. In the opinion of Rick Goldschmidt, author of *The Enchanted World of Rankin and Bass*, the degree of nuance and personality they imparted to armatured puppets put their contemporaries to shame. It has only recently been equaled by a generation of stop-motion artists weaned on their productions. "You completely forget you're watching puppets," says Goldschmidt.

This month's screening is 1967's *Mad Monster Party*, the most popular of their six theatrical features and the one many puppet animators grew up on. Friends of Tim Burton say seeing *Mad Monster Party* led Burton to begin experimenting with stop-motion. Stop-motion and computer character designer Lane Smith acknowledges *Mad Monster Party* influenced the whole look of *James and the Giant Peach*. Jim Henson would never have given Sesame Street's Count a big nose and a monocle if Jack Davis hadn't made those alterations in his Dracula. The writers of Pixar's Toy Story also cite *Mad Monster Party* as an influence.

Don Duga will introduce the film and talk about the challenges he faced bringing Jack Davis's illustrations to life during the story-boarding phase as well as the peculiarities of boarding for stop-motion as opposed to cel animation.. Howard Beckerman and Anthony Peters also freelanced at the studio and may share their experiences.

The 60s saw a second coming of Universal's classic monsters of the 30s as parodies of their former incarnations—sitcom characters on the Munsters, comic foils in the Abbott & Costello films. Why not bring back all the favorites—The Mummy, The Werewolf, The Invisible Man, Count Dracula, Frankenstein's Monster—as stars of their own animated Horror-Comedy-Musical? The plot is simple: Baron von Frankenstein schemes to become leader of all the monsters. He invites the others to his island. Singing, dancing, and hilarity ensue.

Aspiring to recapture the horrifying personalities found in the original Universal productions, Rankin got monster movie legend Boris Karloff to join the voice cast and basically play himself. The outstanding voice track was the chief source of inspiration for Jack Davis' character designs and conceptual illustrations. Bass and Maury Laws collaborated on the jazz-inflected soundtrack, a spy movie sendup with no resemblance to the score of any other Rankin/Bass film. Laws conducted and arranged; Bass added humorous lyrics. The score has proven so popular over the years it's scheduled to be re-released soon on CD.

"Killer Joe" Piro, whose specialty was designing dance crazes for the original Peppermint Lounge, choreographed the superb Unwrapping of The Mummy sequence.

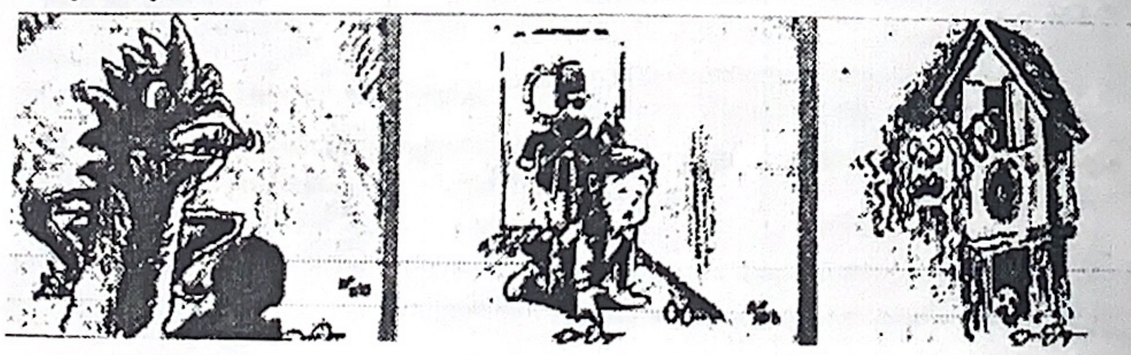
Don feels what gives the film its flavor is the involvement of two alumni of the early "Mad" comics (before it became Mad magazine) illustrator Jack Davis, and writer Harvey Kurtzman, Mad's originator and first editor.

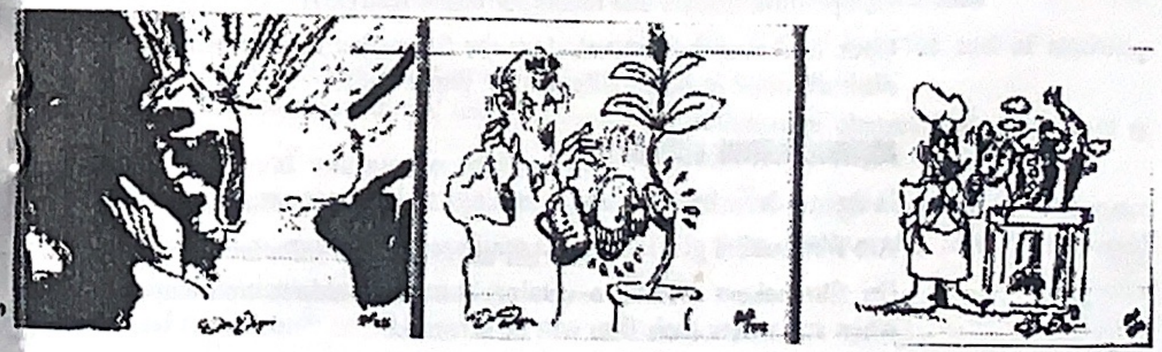
It's a favorite of fans, says Goldschmidt, not only because it includes all the Universal studio monsters but also because it captures, in table top form, the shadowy 30s-era Universal look.

While its initial theatrical debut didn't quite cause a panic, Mad Monster Party gained its fame on the small screen, where it appeared many times. Recent years have seen it vanish from the airwaves and the video release go out of print—which makes this month's ASIFA screening even more of a treat. Come and join the party!

Stop-motion puppet based on Phyllis Diller; she was also on e of the voice actors

Don Duga Mad Monster Party storyboards





David Ehrlich

ASIFA-INTERNATIONAL UPDATE

More on Festivals; A Questionnaire

International members have received a special packet on the Annecy-Zagreb scheduling clash, and my last two columns have surveyed member reactions to it. As Annecy has refused to make any change in its plan to go annual in 1998, ASIFA is issuing the following statement:

"The festival of Annecy becomes annual in 1998, with the same dates and scope as usual. On one hand we understand our animated world has quite changed and there is no sticking to obsolete rules. We understand Annecy has reached a point of saturation and could reasonably be split in two, and we know that a Market must be annual to be worth the while. On the other hand we regret Annecy unilaterally breaks rules it asked ASIFA to promulgate (to protect Annecy from the competition arising everywhere). There was an agreement among ASIFA patronized festivals to be bi-annual, and to be at least four months apart when two were taking place the same year in the same continent—ASIFA pledging to grant its patronage to no more than two festivals per year, per continent. We regret this annualization took place without conferring with some moral partners, which are the other important animation festivals and our association, which has been helping more than once. We regret it puts the festival of Zagreb in a difficult position. We shall not participate in this installment of the Annecy Festival, and we remind our members what a fine festival Zagreb is. It takes place from June 17th to June 21st. Any comment on this subject will be welcome, to be published on the ASIFA Internet site http://asifa.hivolda.no (email: asifa@hivolda.no).

Filmmakers who submit, please note that with no presence at Annecy '98, ASIFA can't offer the sanctions that have in the past helped you gain compensation due to loss or damage to films, or to intercede for you if hotel reservations are lost, or if your film is improperly screened. You'll be on your own.

The whole issue of ASIFA's patronage of animation festivals has been brought into sharp focus by Annecy's decision. Some of us on the Board are of the opinion that our members and the festivals would be better served by our compiling evaluations of each. I've come up with a draft of a questionnaire that might be sent to some of the animators entering their works and attending particular festivals. They could fill them out and return them to ASIFA anonymously. We could compile and publish the results. Not only could this inform and prepare animators for problem areas, but such evaluations might well help festival organizers improve their event.

Would you be willing to fill out a questionnaire similar to the one below? Would such an evaluation be of value to you? What aspects of a festival I have not covered? To send feedback on this first draft, fax: (802) 234 5401 or email David.Ehrlich@dartmouth.edu.

FESTIVAL EVALUATION FORM - FIRST DRAFT

PRE-FESTIVAL COMMUNICATIONS

In the 2 months prior to the festival, how many days elapse before you receive a faxed or emailed answer to a reasonable query?

Are entry forms:
sent out in a timely manner? clear and uncomplicated?

SELECTION

Is the Selection Committee:
International? Independent of the Festival organizers?

How soon prior to the festival do filmmakers receive word if their film is selected? if their film is not selected?

HOSPITALITY

Is hospitality offered to filmmakers whose films are selected for Competition (rooms and meals for entire festival)?

Upon arrival at the festival, does the filmmaker receive prompt, efficient attention to hospitality, badge, paperwork?

ADMINISTRATIVE SUPPORT

Is there a daily bulletin, and is an English language version available?

Are filmmakers given personal mailboxes for communications?

Do filmmakers receive a catalogue and immediate notification of when and where their film will be screened?

Are there Press Conferences for all filmmakers present whose films are in the Competition?

Does the festival offer enough receptions, social events for filmmakers to meet?

SCREENINGS

Are filmmakers introduced to the audience?

Are films and (or) videos:
screened in order previously announced?
Well projected, with good sound quality?

Are retrospectives internationally representative?

Are all screenings well-publicized?

GENERAL FESTIVAL ATMOSPHERE

Are filmmakers made to feel that their needs are attended to?

Is there an easily accessible, central location where filmmakers can meet and talk?

Does the festival encourage feelings of warmth and camaraderie?

Does the surrounding town offer an interesting and comfortable environment for recreation and relaxation?

JURY

Is the Jury
international and representative?
independent of the Festival Director?
given adequate space and time to deliberate?

FINAL CEREMONY AND PRIZES

Is final ceremony seating available to all?

Is the ceremony well-organized and respectful of the filmmakers and their films?

POST FESTIVAL ADMINISTRATION

Does the festival bear the cost of returning prints of selected films?

How much time elapses before the print is returned?

Does festival accept responsibility and make timely compensation for, lost or damaged prints?

Feb Film Festivals 98 March

Deadline	Festival or Organization	Contact Information
2/1/98	**Cine Golden Eagle Film & Video**	202 785 1136 202 785 4114
2/1/98	**Hudson Valley Film Festival** NY State	914-473-0318 914-473-0082
2/1/98	**Oberhausen International Short Film Festival**	011-49-208-8252652 011-49-208-8255413
2/1/98	**Portland International Film Festival**	503 226 4842 503 221-1156
2/1/98	**Zagreb AnimaFest**	011 385 1 410134
2/2/98	**Big Muddy Film Festival** Carbondale, IL	618 453 2656 618 453 1482 kikmstg@siu.edu
2/14/98	**Worldfest-Houston**	1-800-501-0111 713-965-9960
2/15/98	**Sedona International Film Festival**	1-800-780-ARTS
2/20/98	**Sydney Film Festival**	Paul Byrnes 61-2-660-3844 **Fax** 61-2-692-8793
3/1/98	**Cannes International Film Festival**	212 832 8860 **Fax** 212 755-0629
3/1/98	**Florida Film Festival**	407 629-1088 407 629-6870
3/1/98	**Hamburg Short Film Festival**	49-40-39826210 **Fax** 49-40-39826211
3/1/98	**Melbourne International Film Festival** Australia	61 3 417 2011 **Fax** 61 3 417 3804
3/1/98	Movies on a Shoestring presents the **39th Annual Rochester International Film Festival**	716 271-2116 P.O. Box 17746 Rochester, NY 14617

Deadline	Festival or Organization	Contact Information
3/1/98	**Toronto Worldwide Short Film Festival**	416 535 8506 **Fax** 416 535 8342
3/3/98	**Seattle International Film Festival**	206 324-9996 **Fax** 206 324-9998
3/3/98	**ASIFA-East Festival**	Linda.simensky@turner.com 404 885 0821 404 885 2456
3/3/98	**USA Film Festival** Dallas	214 821-6300 **Fax** 214 821-6364
early deadline 3/21/98	**Marin County National Festival of Short Films** $20/entry til 3/21	415 499 6400 **Fax** 414 499 3700 **email** ptownsend@marin.org
3/31/98	**AnimExpo 98** Seoul, Korea	82 2 782 2710 **Fax** 82 2 785 6855
March	**ASIFA-East Animated Film Festival 98.** Deadline and April Festival date to be determined shortly. Entry forms will be available in the February issue.	

RESOURCES

ANIMATION INSTRUCTORS WANTED

Two positions open in Rochester Institute of Technology's Film/Video/Animation Dept. beginning September, 1998. One Tenure Track, the other 1 Year Visiting.

Qualifications: MFA or PHD, professional accomplishment in the field, expertise in 2D and 3D computer and camera animation. Candidates with the ability to support the school's commitment to cultural diversity, pluralism, and individualism are strongly preferred. RIT is an EO/AA employer.

Application review begins Feb. 15, 1998 and will continue until positions are filled.

Send letter of application, curriculum vitae, list of 5 references to:

Marla Schweppe Film/Video/Animation Search Committee Rochester Institute of Technology 70 Lomb Memorial Drive. Rochester, N.Y. 14623
fax: 716-475-5804
email mkspph@rit.edu

SHORT FILMS WANTED

MTV's Cartoon Sushi is looking for your short, funny film.

Three episodes of the show have aired this year, and eight are planned for next year. They will be put in regular rotation, so you'll be seeing them more often. So far, you may have seen the works of John Dilworth, Bob Godfrey, Nelvana, and AMPNyc on the show. Expect more **Robin** shorts (Nelvana Animation, of Radiohead video fame), and Ultracity 6060 shorts (a re-dubbed Japanese animation parody). For air dates and times, you can check out the website (at the MTV Animation site, go to Tubescan, then hit Animation). Hotline: 212 654 3777 Email address:cartnsushi@aol.com.

Dig up your college film, or your post-college film and send it MTV's way to be considered for the show:

Merle Becker/Nick Litwinko
MTV Animation
1633 Broadway, 31st Floor
New York, NY 10019

We're also reviewing pitches for short funny films with possible series potential. Interested in sending a pitch? Leave your address or fax number so we can send you a release form.

INDIA NEEDS ANIMATORS!

Indian animation studio embarking on that country's first cartoon feature seeks experienced animator/assoc. directors.

ZICA (Zed Institute of Creative Arts) in Hyderabad, India, a unique facility created for animation production and training. It is the first of its kind in India, established around two years ago. ZICA belongs to a leading Indian Corporate Group, Essel, which has diverse interests in businesses such as packaging, commodity trading, satellite communication, amusement parks, cable and satellite broadcasting. Zee Network, comprising four channels – Zee TV, EL TV, Music Asia and Zee Cinema, is one of the foremost television networks in the country.

The cosmopolitan city of Hyderabad is located in the state of Andhra Pradesh in the heart of the south India film industry. ZICA is an attempt to train young creative artists as animators, and to produce world class animation for both television and feature films.

Equipped with a complement of over 120 animators and an excellent infrastructure, ZICA has produced a number of short films. It is currently embarked upon two exciting projects: India's first animation feature film *Bhagmati* (based on historic folklore), and a 26 part television serial on India's freedom struggle.

ZICA seeks the services of experienced animators/Associate Directors interested in being associated with ZICA's maiden animation film venture. Those with experience in cel and computer animation, and who have worked on feature film projects, guiding large teams, may apply. The assignment would involve working in India for 6-10 months, and in the US for 2-3 months. The candidate should also be willing to conduct workshops for trainees. Compensation package commensurate with experience and qualifications. Please send your resume and a sample of your work to

✉
Mr. Askok Kaul
Director- Film and animation
Zed Studio & Institute of Creative Arts
Anjani Complex, 4th Floor off Adheri-Kurla Road Andheri (E)
Mumbai – 400 099
☎ 91 22 670 3581
Fax: 91 22 670 4227

RESOURCES (CONT'D)

SYMPOSIUM SEEKS PAPERS

Call for Conference Papers for the 1998 **Society for Animation Studies Conference and International Symposium** at **Chapman University** in Orange, California, **August 6-16**. Deadline: **January 15**.

10th annual SAS event will feature workshops, panels, screenings, demonstrations, scholarly papers, archive tours, and other events covering a full spectrum of animation and motion picture-related topics.

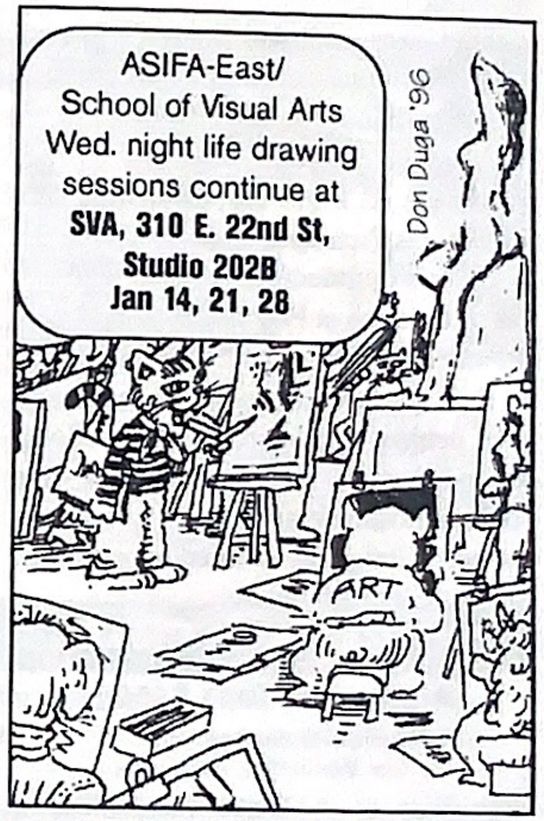
Conference Theme is **In the Beginning** which could relate to the way individuals or institutions got started. Plans include screenings of home movies from the animation community and a panel on preservation. Other topics will also be presented.

If you wish to consider delivering a paper, present a 25 to 50 word summary of your presentation (suitable for publication), as well as a 250-500 word abstract. Also include phone, fax and/or e-mail contact information. The call for papers deadline is January 15.

For more information contact:
Maureen Furniss, PhD,
School of Film and Television
Chapman University
333 North Glassell Street
Orange, CA 92866
☎ (714) 744-7018
fax (714) 997-6700.

IRRA VERBITSKY
One Woman Show
upstairs at the historic
CEDAR TAVERN
82 University Place (betw. 11th & 12th Sts. NYC
212 929 9089
JAN 16–FEB 16, 1998
No formal opening reception

ASIFA-East/
School of Visual Arts
Wed. night life drawing
sessions continue at
SVA, 310 E. 22nd St,
Studio 202B
Jan 14, 21, 28



Anny Mator by howard beckerman

to be continued...

DO YOU DO ANIMATION?
YES. YOU SAY YOU'RE HOROSCOPE PRODUCTIONS-
AS IN TAURUS, SCORPIO AN' GEMINI?
NOT EXACTLY
WE'RE HORROR SCOPE PRODUCTIONS, AS IN TERROR, SCARE, AND GORE!

Odds 'n Ends

Shameless Self-Promotion

Miscellaneous Member News

Craig Berman/CB Illustrations recently received quite a different request from New York-based client Batfilm Productions (the executive producers of Batman) – he was asked to be part of a unique group of guest stars!

The young winner of Macy's **Follow A Leader** writing contest was awarded an opportunity of a lifetime: to join one of the Batfilm executive producers on a one-day, whirlwind tour of Curious Pictures animation studio, the Sony post-production studios and in-between lunch at Planet Hollywood with animation/storyboard artist Craig Berman as their guest. Craig discussed the principles behind storyboarding, inspirational art and character design and, oh yes—the food, atmosphere and company were of the best! Craig was honored to partake in this excellent adventure.

1997 ASIFA-East Used Animation Art Auction Tops $1500

As told to the Anymator
by Tom Warburton, Auctioneer.

Greg Pair of AMPnyc handcuffed a briefcase full of money to his wrist to vie for a John R. Dilworth Dirty Birdy cel. His rival: ASIFA-East Exec Jen Oxley, who ran that item's cost up to an auction high of $110. Anne Bobroff and daughter Tassie were outbid repeatedly, but damn it, they tried! Jimmy Picker only goes "to one or two events a year that don't have a free buffet" but "this Auction is one of them." (Jimmy didn't buy *anything*.)

I'd like to thank all the beautiful people who donated artwork to this year's auction. **Animato!** Magazine donated a **lifetime** subscription, which was snapped up by Blues Clues creator Traci Paige Johnson. Nickelodeon gave art from **Blues Clues**, Mo Willem's **Off-Beats** and Emily Hubley's **The Girl with Her Head Coming Off**. Here's a complete list of those who gave:

AMPnyc
Michael Sporn
The Ink Tank & Maciek Albrecht
Bill Plympton
Emily Hubley
David Ehrlich
Buzzco Associates
Emily Hubley & Nickelodeon
Mark Newgarden
Mo Willems & Nickelodeon
J.J. Sedelmaier Prod.
George Griffin
Traci Paige Johnson & Nickelodeon's Blue's Clues
John R. Dilworth
Jimmy Picker
MTV's Daria
Irra Verbitsky
Don Duga
Floria Leicica
Animato! Magazine

After checking out the screening of Bill Plympton's new feature at **Sundance**, Intrepid animation fanatics in Park City will be able to cross the midway and catch Brooklyn animator Steven Dovas' new film *Call Me Fishmael* horrifying audiences by the dozen at Park City's **Slamdance** Film Festival.

Dovas' short, which he calls "Three minutes of mean-spirited laughs at the expense of another," has already left charred husks of audience in its non-stop drive to conquer the world. Its **Slamdance** debut will be followed immediately by its screening at the San Jose Cinequest. If you run into Steve there, tell him how glad you are to see him, even if you have to lie.

For more information, call
Dovas Animation Ltd.
718 230 4570
718 399 0034 Fax
sdovas@concentric.net

November's screening—Bob Godfrey presenting films of Bob Godfrey—was one of our best-attended ever. Some photos from the Londoner's NYC visit:

Bob, center; Mimi Brennan, left, with her arm around him; Ray Kosarin, right, and Irra Verbitsky, foreground, laughing.

At School of Visual Arts Godfrey's added his self-portrait to the Animation Dept. wall of fame.

Beatles-fan friends of Tassie Hajal flocked to the screening because her Mom, Anne Bobroff-Hajal, told them about Godfrey's work on Yellow Submarine and other Beatles projects.

At Michael Sporn Studio's post-screening party (from left to right): Tassie Hajal, Liz Tranchina, Bob Godfrey, Nicky Hajal, Kate Ferencz, Joanna Schiff, Joanna Glauber.

ASIFA-EAST Jan-Feb98

Fri	**Jan 23**		**Deadline for February Anymator**	**212 989-4369** or email AlphaneMoo@aol.com
Wed	**Feb 4**	6:30pm	**ASIFA-East** board meeting	**Buzzco,** 33 Bleecker St., 5th Fl.
Fri	**Feb 13**	6:30pm	**ASIFA-East** screening: NY Independent Animation of the 60s and 70s (tentative)	**Tisch School of the Arts, NYU,** 721 Bway Rm. 006 (basement)
Fri Mon	**Jan 16 Feb 16**	**212 929 9089** for more info	**Irra Verbitsky** One Woman Art Show	**Cedar Tavern**, 82 University Place (betw. 11th & 12th St., NYC
Fri Mon	**Jan 16 Feb 16**	**See article, schedule, p.9**	**Art of the Hubleys** at the Museum of Modern Art	**Roy and Niuta Titus Theater 2**

ASIFA-East
The International Animated Film Society
c/o Michael Sporn Animation
632 Broadway, 4th Floor
New York, NY 10012

BROOKLYN, NY 11256
10 JAN
1998

Happy Shmoo Year!

Laurie Edmonds '98